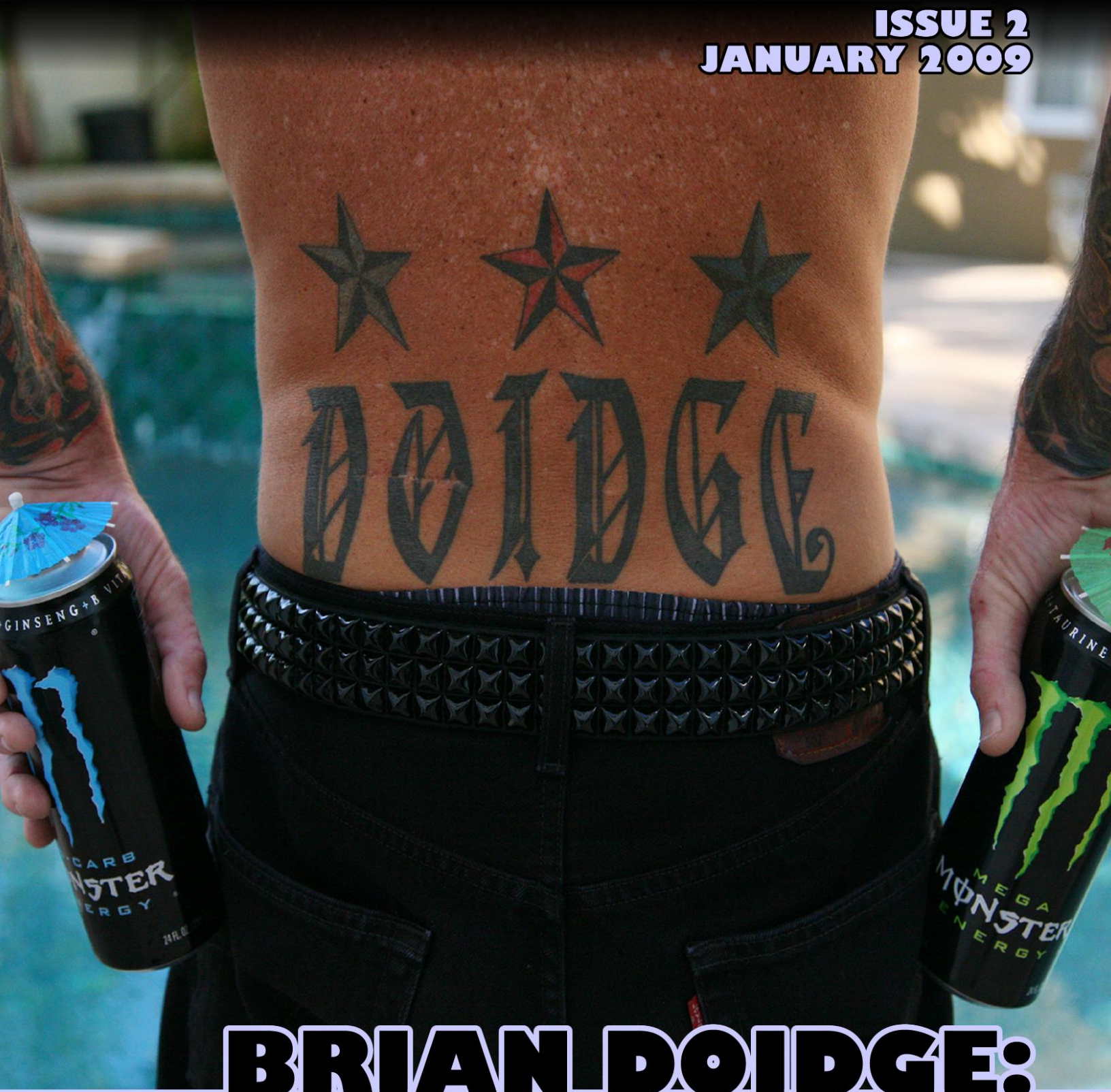


DOWN THE LINE

CLASSIC MUSIC NEVER GETS OLD

ISSUE 2
JANUARY 2009



BRIAN DOIDGE:

"THE NORMAL, MUNDANE THINGS YOU BECOME GRATEFUL FOR"

DOWNTHELINEZINE.COM

GREG LAWLESS
ROGER ROSE / MAD AT THE WORLD
THE GENESIS OF THE LOST DOGS
MUSIC REVIEWS AND MORE



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COMING SOON:

UNDERGROUND MUSIC ARCHIVE

YOUR COMPLETE ARCHIVE
FOR CLASSIC UNDER-
GROUND MUSIC OF THE
1980's & 90s MADE UNDER
THE DREADED TAG OF
"CHRISTIAN"

ACTION SPOTLIGHT

DON'T JUST COMPLAIN ABOUT THE WORLD... DO SOMETHING TO CHANGE IT

Right now, 1.1 billion people on the planet don't have access to safe, clean drinking water. That's one in six of us. 4,500 Children will die today from water related diseases. Unsafe water and lack of basic sanitation cause 80% of all sickness and disease, as well as killing more people every year than all forms of violence, including war. Many people in the developing world, walk more than three hours every day to fetch water that is likely to make them sick. Charity: water is a non profit organization bringing clean, safe drinking water to people in developing nations. They give 100% of the money raised to direct project costs, funding sustainable clean water solutions in areas of greatest need. See www.charitywater.org (*Charity: Water did not buy this ad nor do they endorse this magazine – just givin' ya food for thought*)

COVER DILEMAS

I've always wondered why some magazines do flip covers so much. It's pretty cool once, but gets hard to read after a while. This issue helped me understand that a little more – as we had a great cover story lined up, and then Rick sends in this awesome Brian Doidge image. Brian has a great story, so we had two possible cover stories. What did we do?

Procrastination can work wonders sometimes in solving dilemmas. Turns out our original cover story got busy with a tour of all things, so that story was totally out for this issue. But we will see it in the future.

Second issue, and we still have a few other surprises in store. We still keep a blog about the progress of our 'zine as well as other random thoughts we have, so feel free to stop by and leave a comment:

<http://www.downthelinezine.com>

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COMING SOON:
Interviews with
Michael Roe
Vigilantes of Love
Underground Music Archive

DOWN THE LINE

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IF YOU MOVE Don't lose your computer – you won't be able to download the newest issue without one.

WRITE US Letters and comments need to contain your full name. All submissions become property of Down the Line E-zine and may be edited or condensed. Or even printed out and framed if you really kiss our... um... never mind....

VISION:

Down the Line covers bands that explored the intersection between faith and art in the 1980s through the early 1990s - even though they were probably never accepted in to what is called "Contemporary Christian Music" because they were too edgy or alternative or liberal or for whatever reason. Some of these bands may still be making music today, and others may have moved on. We cover these bands (active or dormant) as well as any new projects by former members of these bands and any new bands that may have the same spirit as these bands.

ALL IMAGE AND STORIES ARE THE COPY RIGHT OF THEIR RESPECTIVE CREATOR. YOU MUST HAVE PERMISSION TO RE-USE, RE-PUBLISH, OR RE-PRINT ANYTHING IN THIS MAGAZINE. SO THERE.

(there would be a whole lot more technical mumbo jumbo in this space if we were more professional. But that would be boring and all...)

LETTERS TO US

Scaterd Few

Looking forward to the Scaterd Few article. Over the summer, I remembered their music and have frequently listened to *Sin Disease* and *Jawbone* in their entirety on car trips.

Glenn

(Was that you I saw swerving all over the place on I-10 in Arizona? Trying to slam dance with the other passengers while you are driving is sooo dangerous, dude....)

Registration?

Hi There,

It'd be great if I could get an e-mail whenever a new issue came out. Is that what Registration is good for?

By the way, I've only glanced at the first issue, but so far it looks great, with lots of detail and thought.

With much appreciation,

Harvey deKleine

(Well, Harvey, great question. I know I told that I would get that feature out soon... over 3 months ago. Our web guy is such a slacker. I'll try to knock some heads and get the feature up)

I'm Drooling

This is the greatest magazine! Thanks for all your hard work putting this together. It's about time someone gave props to the greatest bands ever!!

Wooooooo!

Mark Melton

(wow – so us and that Pavlov's bell thing can both cause spontaneous salvation. Or is that saliva-cation? Or maybe people can drool and get saved at the same time from reading our magazine? That rocks...)

Out of Date Already

Nice job. As I was reading the story on Scaterd Few I was amazed at how much my life has changed just since the interview was written – oh geez – the constant ride our Father has us on.

If it's even possible, the "what is he doing now" section of the article is completely out of date! Weird!

Great job on the first issue!

Allan Aguirre

(thanks for the compliment, and the updates on your new project are in the News section)

A Lot To Tackle

I've downloaded the first issue! Wow that is a lot of content! Learning about Alan Aguirre was great! I have to reread that article just to absorb! I'm going to tackle L.S.U. next! Thanks for the great mag!

t.b.a. (MySpace comment)

(I know you are desperate to hear new L.S.U., but threats of violence have no place in our magazine. Well, there are about five of them and one of you, so tackling L.S.U. would be a little difficult anyways. You're a brave soul to try, though....)

Underground Spread

Thanks for the huge spread on the underground, loved the first issue, can't wait for the next! Peace –

Josh Lory (MySpace comment)

(and we can't wait for what is next from all the projects you are working on. All I have to say is – we beat ya! :)

Review of Our First Issue

Shawn Ness gave a great review of the first issue. See the comments on our blog to read the whole thing. Feel free to add your own review on our website, too. We love feedback, even if we get called fanboys. 'cause we are.

Have any other questions, comments, theological musings, etc? We would love to hear them – come be our friend on MySpace or comment on our blog. We also do that Twitter thing occasionally:

<http://www.downthelinezine.com>
<http://myspace.com/downthelinezine>
<http://twitter.com/downthelinezine>

Vigilantes of Love

Bill Mallonee has reformed the Vigilantes of Love and is touring with the band as well as solo. Check out billmallonee.net for tour info and updates. In addition, the VoL sounds page where almost all of Bill's work is available for download, has dropped prices to an average of \$7.99 per release.

Allan Aguirre

Allan Aguirre has a new band called Men as Trees Walking that is currently in the studio recording some music. The MySpace page for Men as Trees Walking describes their sound as "Healing & Easy Listening / Ambient / Alternative." A temporary sampler song is also up. See:

www.myspace.com/menastreeswalking

Larry Norman Documentary

Fallen Angel: The Outlaw Larry Norman is set to have its premiere at the Cinequest Film Festival (San Jose, CA) at a date some time between February 25th and March 8th. David Di Sabatino, director of this documentary, reports that they should also have a website soon (larrynorman.net), but a trailer is online now at FaceBook or here: www.youtube.com/watch?v=L5Vc5G1gXTA. Randy Stonehill re-recorded some of his best songs from his early albums and released them as a companion CD to the documentary. This CD was called *Paradise Sky* and was released December 26th on Infinity Music.

Writ on Water

The *Ancestral Echo* and *Wunderzeit!* EPs by Writ on Water are now available from your favorite online retail outlets. See iTunes, Rhapsody, eMusic, and Amazon to purchase these EPs (both EPs come on one CD). You can also hear an exclusive remix of "Wondertime" from *A Wingless King* on the band's MySpace page. See WritonWater.com for links and details.

Grammatrain

Grunge fans rejoice – Grammatrain is back. Concerts are planned and

an EP is being recorded. No word yet on how much flannel will be demolished to support these endeavors, but updates can be found on their MySpace page: www.myspace.com/grammatrain. Considering Pete Stewart's recent statements with The Accident Experiment, does he still Believe?

Sorry... just couldn't help myself...

Glenn Rowlands

Remember Glenn Rowlands / Wicked's End / Floppy Fish Records? Glenn himself is back making music and re-releasing older tunes. Glenn's new CD, *Red Road*, is available through his MySpace page for \$3. He has also re-released both *Wicked's End* demos on one CD (with bonus tracks), as well as *I Think I Can* and *Time Will Tell* (both with bonus tracks). See:

www.myspace.com/glennrowlandscd

Daniel Amos

The Daniel Amos re-issue extravaganza continues. The *Damn Floor*, *Big Bite* re-issue was finally released recently by Stunt Records and Arena Rock Recording Co. In addition to that, Stunt Records has also re-issued dr. Edward Daniel Taylor's *The Miracle Faith Telethon of Love*. Get'em both now at DanielAmos.com/store. Other titles being thrown out for possible re-issue: Terry Taylor's *LITTLE*, *Big*, *The Revelation*; and Terry Taylor's live album *Ruckus at the Edge of Nowhere*. There are also rumblings of a "future project" of some kind - but no other details?

The Choir

Fans of The Choir are now discussing what they would like to hear in a new Choir album. Will the The Choir boys listen and give us a new album? Let's see. Join the discussion at TheChoir.net

L.S.Underground

The release of the upcoming L.S.Underground album has been delayed slightly because of the return of Brian Doidge. Brian will be recording some new parts for

the album. Work also continues on a new Lifesavers album and a Michael Knott solo album. See: www.myspace.com/lisunderground www.myspace.com/lifesaversofficial

Michael Knott Struck Last May Western Grace Paravell

All other solo and side projects by various members of Lifesavers/L.S. Underground are still in the works, with releases happening soon. Be on the look for *Even Star* by Michael Knott, a second album by Struck Last May, a debut album by Western Grace (with Joshua Lory of L.S. Underground and The Lifesavers), as well as Paravell's *An Evening of Stars and Dreams* (with Rick McDonough of Struck Last May). See:

www.myspace.com/michaelgerardknott

www.myspace.com/strucklastmay

www.myspace.com/westerngracemusic

www.myspace.com/paravell

Hidden From Blackout

Hidden From Blackout's website is up, and reporting that the new CD, *Breakups and Fur Coats*, should be ready by January 2009. Currently, Rick is working with his graphics guy to get the artwork done, and then it's off to duplication. See HiddenFromBlackout.com.

King's X

King's X continues to tour to support their recent album, XV. Plans were announced to record a DVD at the London stop of the tour. See KingsXRocks.com for more details.

The Lassie Foundation

The Lassie Foundation is back together and have put out a new 3 song ep on Northern Records. See www.LassieFoundation.com.

SPGMTI

The Society for the Purification of Grunge Music's Tainted Image, Inc. wanted me to let you know that I should stop perpetrating false stereotypes about grunge, and that Grammatrain is technically Post-Grunge. I like them no matter what

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style they are, so the SPGMTI can kiss my angst.

Windy Lyre

Windy Lyre's new album, *Overflow*, is out now and is available through her MySpace page:

www.myspace.com/windilyre

Starflyer 59

Starflyer 59 new album, *Dial M*, is also finally out. Get the CD version from Tooth & Nail, or the vinyl version, with one bonus track, from Burnt Toast Vinyl. Bon Voyage has also recently put out a new album called *Lies*. See:

www.myspace.com/starflyer59

www.myspace.com/bonvoyagemusic

4-4-1

4-4-1 reports they are still working on new album. Out in a few months, it will feature live songs from the (somewhat) recent Broken Records Reunion concert and two new songs. Keep an eye on 441online.com for updates.

Blackhouse

Blackhouse is active on MySpace - very active. Become friends with Blackhouse and get updates, insights, and even some bonus surprises from time to time. In case you are wondering: "is this for real?", then let the MySpace address answer your question:

www.myspace.com/therealblackhouse

Green Bracelet

Have you been thinking recently that you would really like to hear some new good guitar rock? Check out Green Bracelet. They have a new CD called "Home" that was produced by none other than the legendary Michael Roe and recorded in Nashville with Derri Daugherty. Roe also plays guest guitar on some songs even. Green Bracelet says "his guitar playing style and his production ideas helped make this a strong rock-n-roll record!"

www.myspace.com/annemarieperry

U2

U2 have finally confirmed rumors that they are releasing a new CD next year, March 2nd to be exact.



Man... sorry this issue was a little late getting out there. It was cram time for sure with all the holidays and stuff going on. Thanks to Matt for pulling this one off, I constantly was saying, "I'll get it to you today; I'll get it to you today, blah, blah, blah." It seems sometimes I just get a little ahead of myself. I am excited about this issue; there is a bunch of cool stuff. Brian's cover shot was cool. Rick McDonough has been generous with us and taking great photos that we need. We also have a sort of "collector's edition" coming in the next couple of weeks. Originally we were doing a story on Gene Eugene. That story grew and grew and grew until we decided that it could fill up its own issue. Look for that soon, and then we should be back on track for the next issue to hit in April. The Gene story has numerous contributions from several band mates, friends and family. I hope that you find the story with Brian compelling, and maybe someone that you know will benefit from reading it. Now, a request... visit the website and leave us feedback. It helps to know what you guys think. I tend to write the way I like to read and I like reading more quotes from the artist and less from the writer, but in the end that ends up being long. So give us some feedback on how we're doing. Have a great New Year!

(not the actual matt)

Matt's Musings and Meanderings

Some times I get asked if this is a Christian magazine. Well, I am happy to report that after months of intense prayer the PDF version finally prayed the sinner's prayer. Unfortunately, the blog is a tough case – thinking it's all cool and Web 2.0-ish and doesn't need God. So pray for that sucker to realize its need for salvation from it's multitude of sins: I hear it runs an Internet gambling site behind our backs.

Really, if you have any grasp of what the Bible says about salvation, you realize how impossible it is to call something a Christian magazine, a Christian band, or a Christian blog. It's a lazy way of saying that the media in question is written by those who follow Christ, covering subjects of specific interests to Christians. With that in mind, I would have to expand the focus of this magazine to encompass those things of interest to those that find Christianity interesting. Some of the people that we cover might not be Christians any more. I would still find them interesting. They might never have been a Christian in the first place, but found the teachings of Jesus interesting. I find those kinds of people interesting, too.

The real problem with Christian entertainment of any kind really comes down to the people that have problems with it in general. There are some non-Christians out there that fall in to this category, but for the most part it is Christians that seem to criticize the Christian sub-culture the most. Let's face it – there is a lot to criticize. Take the music business, for example. The mainstream business was busted to begin with (and the digital revolution is revealing how bad it was all along) – but it was the only business model to follow. Even if you have divine inspiration, following a fraked system with give you another fraked system in return (guess I have been watching BS:G too much lately). That doesn't surprise me – there will always be imperfections as long as people are involved. What surprises me is when people act like God is also sitting up there ringing his hands and wondering "how do I stop this crazy Christian market thing – it's gotten so out of control! If only I had some kind of power over this world..."

Whoops... God does have power, and he would stop it if it was totally without merit. Maybe we're the ones that are missing something?

One constant criticism of the Christian entertainment industry is that some feel you don't see any other religions out there doing the same things now or any time in history. Really? Anyone that has ever studied ethnomusicology knows this isn't true for the history part – most societies that had music or art also had people that tried to use that music or art form to communicate spiritual truths... usually by converting existing art forms after they liked. If you are in to world music, you would also know that all forms of religion exist in music today. I have listened to Vedic Metal (lyrics based on the Hindu Vedic scriptures), Muslim rock and rap, Catholic priests rapping about Catholic saints, Jewish bands of all styles, etc, etc. It is just human nature to want to use our favorite forms of entertainment to talk about the stuff we like the most – whether it is clouds or God. Sure, the American Christian entertainment industry is larger than any other comparable system in other countries or religions. But can't you say that about, well... just about anything Americans get into except soccer?

In addition to all this, there also seems to always be a conflict between those that only listen to CCM and those that listen to everything. To that conflict, I would paraphrase Romans 14:1-4: "Accept him whose faith is weak, without passing judgment on disputable matters. One man's faith allows him to listen to everything, but another man, whose faith is weak, listens only to CCM. The man who listens to everything must not look down on him who does not, and the man who listens only to CCM must not condemn the man who listens to everything, for God has accepted him. Who are you to judge someone else's servant? To his own master he stands or falls. And he will stand, for the Lord is able to make him stand."

Why do both sides seem to take so many shots at each other? Who knows. Maybe those that listen to everything have gone further than they know they should, and get a little convicted when talking to those that only listen to CCM and lash out. Maybe those that listen to CCM only are jealous that they don't have the faith to listen to everything else. Maybe humans are just a bunch of cry babies that can't take it when someone else does something differently.

It will be called *No Line on the Horizon*, and you probably already know all of the details about it already, as well as own some bootlegged copies of it. If I have to tell you what their website is, maybe you don't get this internet thing...

The Lost Dogs

The Lost Dogs Glory Road Route 66 tour is over. Hours and Hours of footage are being editing for a future DVD release. A new CD is also in the works. Route 66 tour CDs are still for sale at the site, and the band still needs donations to cover the cost of making a new CD. See the dogs site for more details www.thelostdogs.com

Adam Again

AdamAgain.com is still in the works and should be up and running soon. If you haven't heard, Chenka-Chenka Music has a CD for sale of Gene's last work before he passed away - including some unreleased songs. See Chenka-chenkamusic.com for more details.

Hot Pink Turtle

Do you remember Hot Pink Turtle? They were definitely CCM's odd band. Jamin Rathbun (lead singer of HPT) is still making music, but has also decided to put up everything by HPT and a few other bands he was in. By everything, I mean their one major album, the two demos before that, and a collection of songs they were putting together for a second album before R.E.X. Records bought the farm. Check out his site for mp3s, lyrics, and thoughts on each song: www.superdink.com

Down The Line Twits

As we discover news and tid bits of interesting information, we try to put them up on our site. We're not always consistent about it, but keep an eye on our blog for updates and news on different bands we cover. There is even a Twitter page people that are in to twits:

www.downthelinezine.com

www.twitter.com/downthelinezine

Send Us Your News

Got a band that you think fits in here? Send your news announcements to downthelinezine@gmail.com.

Breaking News

The Crucified T&N boxset! Everything they ever did: TheCrucified.net



In his first interview ever....

BRIAN DOIDGE

"The normal, mundane things you become grateful for"

*By Steve Ruff
Photos by Rick McDonough*



This was one of the coolest interviews I have ever done. I always enjoy talking to anyone associated with Michael Knott and any of his projects. Contrary to the press that I have seen in most other places where I have read about Knott, I have always found him to be extremely gracious and very giving of himself and his resources. When we interviewed Michael for our last issue, and Matt and I were both wondering what had happened to Brian Doidge, I decided to make that an interview question. As you read, Michael and Brian were back together and working on the new L.S. Underground record. I, for one, was pretty excited about that. I have always enjoyed watching the old footage that I have of L.S.U. and seeing Brian up there next to Michael, tattooed and strumming away at his guitar... kind of like the silent sidekick. Brian was the clown to Michael's cookie monster (C-Stone '93). Brian and Michael were always together for all of Knott's various projects: L.S.U., Lifesavers, Aunt Bettys and Michael's solo ventures as well. Then it seemed as though Doidge disappeared after the original Aunt Bettys broke up. What happened to Doidge?

A couple of weeks after the interview with Michael, he contacted me and said, "Why don't you talk to Doidge, he has a great story to share that might help others in some way." Of course, I was game and all in for that. No one has ever asked me to write an article, and this one really hit home for me in a personal way. Besides the fact that the Knott/Doidge combo are some of my favorite artists, Brian's story hit me on a personal level as well. Writers love to talk about themselves, I guess it is somewhat cathartic. I usually steer clear of myself, especially in Christian circles. My past is riddled with drug and alcohol abuse, and for many people I have come in contact with, unless you have lived it, the church has very little understanding of it. I am speaking generically here, I am not saying nobody gets it – just painting the 'church' with a broad stroke here. It seems that this subject is something hard for them to get their arms around. Anyway, Brian's story is not one of just indulgence and partying hard while promoting the 'rock 'n roll' lifestyle... far from that. To me, Brian's story is a story of redemption, both personal and public; a story of friendships mended and grace rediscovered. This interview lifted me in a way that was very healing on some level. I talked to my wife about my conversations with Brian for several days. I hope that you find this article relevant for yourself or someone you know who may struggle with addiction.

The AMA (American Medical Association) calls addiction a disease. If it is a disease, it is not a typical one... or not in the sense that cancer is a disease. It is something that many people live with, or struggle with, and not always easy to tell. The end result though: addiction leads to prison, death or sobriety – those are usually the only options. This article is not a judgment on drinking, I am not playing the moral police with that. I don't drink because I have an obvious problem with alcohol, but I don't think there is anything wrong with

KNOTT AND DOIDGE: CURRENT PROJECTS

Brian was 15 years old when he first met Michael Knott. They have a long personal and musical relationship. I talked to Brian about reconnecting with Michael and about their upcoming projects. This is what he said, "Mike and I just ran into each other a few months back. He asked what I had been doing, I asked what he had been up to. I told him I had 3 months sober at that point, he couldn't believe it but he said that was great! He told me he was still doing solo records and L.S.U. records, and I said, 'That's great man, who the hell is in L.S.U. (laughter).' Mike told me that he had got a bunch of guys together and that they were recording right now and he said, "Why don't you come in and do some guitar work." I told him that if it was alright with the other guys in his band that I would be honored to come in and play... so I went in, played and it sounded really good and I was happy with it. Ya know, it was really fun, and I thought 'Ahhhhh, this is how it's supposed to be.'

"Mike's also doing this solo record, *Even Star*, and I'm doing bass on that, already recorded a couple of tracks and it came out really good." I asked Brian if he was going to be playing on the new Lifesavers record and he said, "He hasn't said anything to me about it, I know the main thing we're trying to finish up right now is the L.S.U. record, and then I think next is the *Even Star* record, but I'm sure if he does a Lifesavers thing... I think that's the more 'pop' part of the whole deal he does... I haven't talked to him about it, but I would be happy to play on anything that he does if I can help out in anyway." Brian and I started talking about the last time he played with Michael and he reminisced, "The last L.S.U. record that I played on was *Grace Shaker*, and I'm really proud of that record, but I don't think people got that one either. Then we brought in the Aunt Betty's guys for the harder stuff on that record and it came out really well... but now, the new L.S.U. record, that thing is heavy! I thought, wow, L.S.U. has really changed while I was gone. It was cool, I was able to blend in a little bit and throw the old Doidge sound in there, but it was a lot heavier than I expected."

When I told Brian how cool I thought it was that he and Michael were back in touch and making music together again he said, "Yeah, it's kind of odd how things happen. I reconnected through sobriety and the program. I reconnected with God and He's back in my life on a regular basis, and I'm sure that has a lot to do with it ya know. I just pray, God, what am I supposed to do now, I didn't die so why am I here? These doors just start opening ya know... it's the weirdest thing. It's been fun, I didn't think I would ever play again, and now it looks like it might be part of the future."

alcohol, or the consumption therein. How much is too much is for the individual to figure out. The only scripture that I think really deals with it is where Paul said to not be controlled by anything other than the 'Spirit'. Again, that is a call for people to make for themselves, and everyone is different. So please, don't take this article the wrong way, my intent is not to pass any type of judgment, it is just to relay a story, and as Brian and myself hope, to help someone who might find hope in these lines, or to offer encouragement to someone trying to help others.

Brian Doidge has been around the music scene a long time. Actually, I was surprised at just how long. He is now 42 years old, but he first got saved at the young age of 14 at Calvary Chapel in Costa Mesa California. He tells it like this: "That was back when the whole punk rock thing hit, I cut off all my surfer hair, and I got the look of the Sex Pistols. Some of my friends and I got really



involved in church and in the born-again movement, but we wanted to be like The Ramones and The Sex Pistols, so we started a band." Brian's musical influences really began there as well. He said, "The first Ramones album was really easy to learn to play, it was just three chords and the bass was like, one note, so it was simple to learn. I got saved right around the same time I started playing, but the music I was into was probably not the music that most people would expect a new Christian to be listening to. I don't know if people have picked up on it or not, but my biggest guitar influence was Brian James who played in The Damned and then in Lords Of The New Church. That guitar sound and what he was doing I really liked, so I tried to copy that. Then there was the guitar player from Killing Joke, he did a lot of weird chords, and once I sat down and started learning that stuff I thought, 'hey, this is cool'. So, I kind of combined all of those things and came out with my own sound, I never really had any lessons, I just learned from the records I listened to back then."

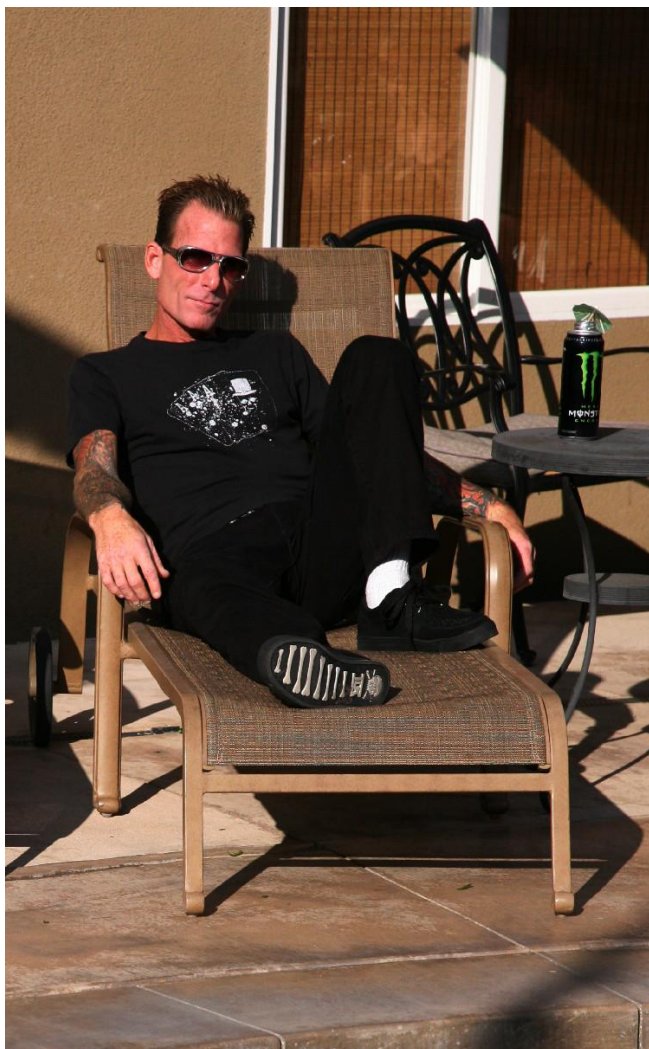
At the time there weren't really any Christian punk rock bands around. Brian relates, "There was this 70's rock, Daniel Amos and Randy Stonehill, but this was like '79 or '80 and we had started a band that played Ramones style music, but we didn't have a singer, so we put out an ad and Michael showed up." Brian laughs, "Michael drove all the way from Huntington Beach to Yorbe Linda, and he thought it was the longest drive of his life... he walks in, comes up and I remember thinking, 'Who's this guy, he thinks he's Elvis', because he had this jet black hair and pompadour, but when he played with us I knew he was good. We had already started playing shows then, but there was this other band, The Lifesavers, and they were having trouble with their singer, so Michael ended up going with that band." The band that Brian was in was called The Chosen Ones, and they were playing Calvary Chapel Costa Mesa back when they had Saturday night concerts. The bands that played then were The Chosen Ones, Undercover, The Lifters and The Lifesavers, and those were really the only bands playing this 'new' style of music back then. Brian states, "The Lifters were rockabilly, and Undercover was more of a rock band, The Lifesavers and The Chosen Ones were playing punk and people were packing the place, it was this big move of Jesus, and that's basically how I met Mike Knott."

Following on with the history Doidge continues, "The Chosen Ones were kind of disintegrating, we were only like 15 and 16 years old, and we were still going through puberty and fighting all the time, so it was hard to keep things together. I started another band called The Altar Boys with a couple of guys from The Chosen Ones, and right when I got that together and we were about to start playing shows, The Lifesavers recruited me to play guitar behind Michael." Brian laughs, "I was 16 years old and I remember the drummer was mad and he was like, 'We can't let this little kid in, he doesn't even have his license'... but we ended up being good friends with him, his name was Kevin Lee and he ended up being the drummer on Shaded Pain and some other stuff we did, but yeah, that was funny. I don't remember if we ever played a show as The Altar Boys, we were going to, but Kevin's brother was Mike Annis (Mike Stand) and he came to me one day and said he was starting a band and wanted to use the name Altar Boys, and I said sure, we weren't going to use it so you're welcome to it, and then the Altar Boys went on to play for a long time too. It was a tight knit group back then because there wasn't really any other Christian punk rock or alternative music groups playing ... we were kind of the first ones to be taking it to this whole new level. It was an exciting time, I was really glad to have been a part of it, I was really blessed to have been a part of it... ya know, I don't really know how my life would've turned out if I hadn't been there, it was a lot of fun."

From that point on, Brian played with Michael Knott. As a matter of fact, Brian has played on most of Knott's various projects all the way up until sometime around 2000. That includes L.S.U., Lifesavers, Lifesavers, L.S. Underground and some solo ventures as well, including *Rocket & A Bomb*, *Strip Cycle* and *Fluid* (which, funny enough, was about a girl that Brian was dating at the time). I asked Brian about *Fluid* and he said, "*Fluid* was one of my favorite things we did. I remember when we were recording it, it was dark and grey, and it was really weird outside... but, that record came out really well." Interesting enough, Michael has written a few songs about Brian ("Lonely Boy Gone Bad," "Sugar Mama") and even painted him, as the painting of "Lonely Boy" on the *Shaded Pain* re-issue is Doidge.

So, let me get back to the history aspect of the story. Brian continues, "I just ended up playing with Mike. We did the Lifesavers, and then a few guys left and it was just me, Mike and Kevin Lee for awhile. We went to Frontline Records and then Mike started his own label. As *Shaded Pain* was being released, we changed from Lifesavers to L.S.U. because people gave us so much grief about that record. It was so different, and dark, but we were trying to relay the other side... I mean we weren't going to sing 'Jesus Loves Me This I Know', we already knew that. We were trying to go a little deeper and talk about the real issues Christians were dealing with, that normal people deal with, like relationships, and some of the things that can be darker. I worked really hard on that record, I thought it was really good. I did guitar and bass with Mike and we thought that this was the way we were going to go, but nobody liked it ya know? They wanted the *Dreamlife* stuff that we had done on the previous record, but I hated that record. After that we just kind of said 'whatever' and we played where we could, but there weren't a lot of places to play. I think after *Shaded Pain* people basically thought we had lost our minds. Then, years later, I hear how much people really like that record and I thought, 'Thanks for the support when it came out.' Mike and I were starving at the time because we were trying to do this as a living, these other Christian bands were able to do it as a living, and that's what we were striving for. Then Michael started his own label and we just started putting stuff out on the Blonde Vinyl/Siren Records label that he had going for awhile, and we just became best friends. We lived together, we lived in LA, and we moved to Hollywood and tried to make it in a more secular type band called Idle Lovell, but I think we got kind of scared of Hollywood, man it was weird up there, so we moved back to Orange County."

On the album *Shaded Pain*, as mentioned earlier, there is the song about Brian called "Lonely Boy." Brian said, "I was all messed up over this girl, over the relationship ending, I was really



messed up over it... that's about when I started drinking. Alcoholism can affect anybody, you just don't know if you have the disease or not." I asked Brian if alcoholism runs in his family. "No, not really, I guess way back on my Mom's side a great Grandfather died from it, but no one in my family really drinks, it wasn't a part of my upbringing or anything, it was just something I kind of slid into. When I was about 20 or 21 I just started experimenting with it, but you just don't realize that it can reach out and grab a hold of you because you're not a normal person. I had no idea about alcoholism or anything like that, I was just living life like everyone else, and I didn't realize until I was about 30 that something just wasn't right here." Brian and I started talking about how when you're an addict you just kind of wake up and think, "Man, I'm 30, what happened to the last 10 years of my life?" Brian continues, "Yeah, I remember most of my 20's, it was when I was battling the disease in my 30's that I lost recollection of entire weeks, shows, spans of time, you know, the whole deal... it's just a nightmare, but I really didn't know what to do. God helped me through a lot of tight scrapes, I was really lucky."

"Sometime around '93 Michael and I started talking about getting a record deal, another secular type deal, and the things were happening in Hollywood, so I thought if we just go there and play, even if nobody comes, we might at least get an offer if we get a good enough band together. So, Michael got a drummer, and I put an ad out and went through a ton of guitarists until we found Andrew Carter... and we started Aunt Betty's Ford. It wasn't intended to be a Christian band at all I don't think, and we just started playing teasers until we became teaser favorites and all of a sudden we had a record deal... I mean, it sounds like it was easy, but looking back on it, it was kind of like once that was what we decided to do, we did it, and we ended up with a record deal. It was kind of strange, it was surreal, it was a really weird time. So we put out what we thought was a really good record, but I guess the record company wasn't really happy. I was never really sure what all the circumstances were about why we left the label because I was really a little too out of it most of the time to know, or even care. I just remember playing some shows, and then I don't remember playing some shows. I think I probably played most of the last Aunt Betty's shows in a blackout. So, the band was in the process of leaving that label, and Mike decided that it was probably time for us to part ways, which was understandable considering what a mess I was... I was a little hurt, but looking back on it I understand where he was coming from."

"After the whole Aunt Betty's thing we just kind of lost contact, I didn't play to much then, I just figured maybe it was time to retire." I asked Brian if retiring might have been due in part to the letdown of losing the Aunt Betty's contract. "Yeah, I guess that it was, and I think it was pretty much our fault, or I'll take my side of it anyway... I was way too much of an alcoholic at that point to pull anything that professional off. I mean, I was a mess. I was on the floor, and I mean seriously in the grips of it bad where it was affecting my playing and it was affecting me. After that it just spiraled out of control and I thought maybe I just shouldn't be doing this, I felt embarrassed you know, because Christian people would come to see me play, and it just wasn't a very good representation of who I was. I was really fighting my disease, and not being very successful at fighting it, and I think a lot of people saw that and were probably just thinking, man, what the hell is wrong with this guy? I was one of those alcoholics that just couldn't stop drinking even if I had a show, and I played some shows very intoxicated, and the guilt from that was just horrific."

"So, that's when I left, and the Aunt Betty's continued on a little while without me, and then Mike just started doing his solo stuff after that. I ended up meeting a girl who had a really good job, and I just basically ended up being a bum from about the time the band ended until about the end of 2004. So, I spent 5 or 6 years of my life doing nothing... I didn't work, I just drank, I didn't care about anything, I had lost hope in life and in music. When you're in the grips of alcoholism, that becomes all you care about, I didn't play music, I didn't pray, nothing but drinking." Brian and the girl he met ended up getting married. "My wife allowed me to live that way and I took full advantage of it, and that was wrong on every level of who I am, and every level of just normal human beings. It was the wrong existence to have, and I had it for way too long. I just watched TV and drank, and I jumped in a few Orange County bands here and there, did a little writing for them, played a few shows, but nothing ever really worked out. I think at that point I was starting to scare people, and that's sad."

Brian's marriage lasted about 10 or 11 months, and then his wife met someone else. They were together a little over 6 years, but then he was out, right around Christmas of 2004. "I had a bag of clothes, didn't know what I was going to do, I just left. I went to a rehearsal studio of a friend of mine and stayed there for awhile until I could figure out what I needed to do. So, I decided that the thing to do was to get sober, but I didn't know how to go about it, and I had tried it on my own and just couldn't seem to do it. So, I thought maybe I needed to get a job." Brian laughs and in a mocking voice says, "Maybe I should get a job... what a novel idea... I think I'll get a job. It took me forever to get a job. I looked every day for five or six weeks, every morning I got the paper and I went on job interviews all day. I would be at these interviews and the people would say, 'You're 42 and you have no resume, what have you been doing?' I would tell them, I'm a professional musician, I've been in bands, making records and touring, and they would say, 'Yeah, we'll give you a call.' Never heard from them man, interview after interview, and I just knew. So I finally ended up answering an ad for what turned out to be a temp agency. There was this other musician who worked there, and the guy that ran it was also a musician, and he had just bought this guitar, an expensive guitar, and there was something wrong with it so I just grabbed it and basically fixed it for him. He started talking to me and asking me about myself, I told him I was a musician, and he asked me if I knew anything about speakers... I said, well, I've blown a few of them. He told me that he had a great place for me to work, so I ended up getting a job at the speaker store... they're a big power amp company that got into speakers, and I started working there, and I still work there today. I started off at the entry level, and I've worked my way up to a supervisor, been there since 2005."

During this time Brian started going to a 12-Step program, but as he says, he still wasn't "getting it." He continues, "I kept trying to get sober, and then I was drinking again, and I would try some sober living things, but I would still keep drinking. So finally I moved into a weekly motel right by my work, and that's what I did for a couple of years... basically, I worked and I drank, it was a pretty sad existence. I was barely holding down my job at times, and then I would get sober for a little while, work would be happy and promote me, and then I would struggle again, and that was basically how my life was. Then, last February I had a week off work, and I had been drinking heavily with some friends at my hotel room, and I guess one night they came in and found me face down on the ground with a bunch of empty bottles around me... I was unresponsive, so they got me to the emergency room and I was admitted right away because the doctors said my pancreas was about to explode. So, at that time I was at death's door. I stayed on the top floor of the hospital for about a week, hooked up to every machine that they had. Imagine just waking up, strapped down and hooked up to all these machines behind you that are humming and beeping and thinking, 'Uh oh, I've really done it this time.' So that was really my wake up call."

Fortunately, the hospital had a chemical dependency unit right inside, and they asked Brian if he was interested in doing a 30 day program. Doidge said yes, he went through the program, started his own 12-Step program, and at the time of this interview he has close to 9 months without a drink! When I stopped the interview to congratulate Brian he said, "Thanks. Yeah, nine months is a long time, or it is for me ya know. That's the long and short of it, and now sobriety is a big part of my life, it has to be."

Brian has been very fortunate, not just that his life was spared, but he has also been able to re-connect with people in his life that he had not spoken to in a long time. He relays, "My Dad, and Mom and Mike all came back into my life once I got sober. I had not spoken to them in a good eight years, I think they had written me off, and I had pretty much written myself off too, just because I didn't know what else to do." In talking with Doidge, I told him how a lot of the music that he and Michael made had helped me through a lot of dark places in my life, and how I found it interesting that even though he was going through his own struggles when he made the music, God still used it, in spite of what he was doing, to minister to me. He replied, "That makes it all worthwhile, ya know? That's one of the main gratifications for me... maybe this will speak to someone else and help them along, especially now, that's one of my main reasons to continue doing it. Maybe people will say, hey... these guys have been through it, and now they're singing about it, and maybe it will give somebody hope in a rough time."



(Continued on page 15)



GREG LAWLESS: COMING SOON TO A JAZZ TRIO NEAR YOU?

Story by Steve Ruff
Picture by Greg Lawless

Talking to Greg Lawless was really cool. He is by far one of the most gracious guys that I have been able to speak with, and he was extremely nice and very eager to help out in any way that he could. I was honestly disarmed by how pleasant he was. Dialoguing with Greg about Gene Eugene (see upcoming special edition) was interesting because he had known Gene for so long and he spoke so fondly of him. I remember when we ran the story with Allan Aguirre in the last issue, and how Allan told me that Greg had played on their first album. He's been around the industry for a long time and had the opportunity to work with several great bands and artists that were forerunners in the scene. I was able to catch up with him about what he is doing now.

I asked Greg if his solo album, *Prayers and Lowsongs* was the only thing he had released. He said, "Yes it is. We decided to put that on the Gene Eugene Tribute album, and I wasn't really comfortable putting it out there then, but we did it at the time to show that we were going to continue to make music and carry on after Gene's passing. When I asked him if he was still playing he responded, "I don't have a band or anything. I moved to a small town in Oregon about 15 years ago. For a few years I would fly down to the Green Room if we had a recording or a gig to play. Also during that time I played solo acoustic gigs in coffeehouses, or opening for other bands, and I did that for a long time. A couple of years ago I felt that had kind of run its course, so I'm not doing that anymore. Now, musically, I play all the time but I'm not recording. I have two kids, and I was never able to make a living playing music, but my family is real important to me... so we moved up here and I played when I could and just worked and raised my kids and stuff. Now my kids are both grown, married and doing well on their own. I would love to play with some people again so maybe I'll just see what happens with that."

Greg's solo album was an acoustic singer/ songwriter disc that was filled with poetic lyrics and really gave a chance for his guitar playing to shine. The music was minimal, so nothing really overshadowed his playing, and it was pleasant to hear him by himself. As far as what he's into now? "I'm trying to kind of learn to play in a new way. I think I'm going in a different direction. I don't know if I'll be doing the solo/acoustic thing anymore. Things are kind of up in the air for me, musically anyway. I'm hoping in the next year or so, believe it or not, I want to start a jazz trio. There's some new stuff out there that's really inspiring, not straight ahead jazz, but stuff that uses the harmony of jazz, not really the swing and rhythm. Something like a guitar, bass, drums and maybe a trumpet or sax. At this point in my life that is the music that really challenges me, it feels right to me and I feel like there's a lot of potential for me to grow in that music. It's the direction that I'm going and probably the direction that I'll be going for quite some time. So, if I do get anything together in the next year or so, it will be something like that, and at that time I will probably throw up a MySpace page."



The Genesis of The Lost Dogs

(as told by Terry Taylor)

Story by Steve Ruff | Photos courtesy of Todd Zeller

Talking to Terry Taylor... that was cool. I don't have to tell you who he is or what bands he is a part of. He has 30+ years in the industry, and his main project, Daniel Amos, has covered every style from country to new wave to alternative rock to completely hard to classify. The end of 2008 saw the re-release of the classic *Darn Floor Big Bite*. The record was re-mastered and had additional unreleased material as well as new artwork and 20 pages of liner notes and photos. It was great to talk to him and ask him questions about Gene Eugene for our upcoming special issue on Gene. When I asked him what projects that he was involved in with Gene that were the most memorable, the story was so cool that we thought it deserved its own write up. I had never heard the story of how The Lost Dogs came together. I always assumed that it was Terry's idea simply because he seems to always have his hand in so many different projects. He writes music at a rapid pace, he has several different bands, and he has produced countless records that are memorable but are completely diverse in the genres that they represent. Two of my favorite Taylor produced records would be Scaterd Few's *Sin Disease* and Saviour Machine's *Mask 1*. Seems that whatever he works on is always contrary to his own style, but he has put out many records from the forerunners in the industry. Here was a chance to catch up about some history of one of his current projects, the formation of The Lost Dogs. In his own words...

"I remember him (Gene) calling me up and saying he had this idea for a project. He came by the house and said "I'm thinking we put four guys together and we do some Americana stuff. I'm into that stuff, I know you are... the stuff that we don't do on our own records. It might be a neat thing to put these guys together and see what happens." I asked him who else he had in mind? He said one guy was Derri Daughtery, and I thought that was great! Derri and I went back years as I knew Derri & Steve from when they were roadies for Daniel Amos. I asked him who the fourth guy was and he said, "Mike Roe", and I said Mike Roe?! He said, "Yeah you know Mike" and I said well, I know Mike but I don't know Mike. I know of Mike... he's the guy I pass in the airport on the way to our separate gigs. I had never really sat down with Mike and had any kind of conversation with him. So that was the one element that was a little mysterious to me... how that was all going to work out. So a one off recording (*Scenic Routes*) developed into this ongoing relationship that continues to this day, even after Gene's passing. I remember for each record the four of us would get together each morning at a local eatery for breakfast. I just remember Gene showing up and how bright and happy he was about doing that music and being involved in the Lost Dogs."

"I think out of all the projects we worked on, the most memorable were The Lost Dogs. Even though they were just as challenging as any other project, they were probably the best because they made Gene so happy. Gene always had a lot of projects where he was laboring under them and he always gave 100% in any situation. He was there for everything. He couldn't delegate, he couldn't detach himself from it and he worked too hard I thought. But I think with Lost Dogs it was different for Gene. You had four guys sharing the load. It was joyous and he delighted in it. He delighted in the higher degree of craftsmanship involved and I think it brought out the best in him and the best in the rest of us. We all challenged each other, we respected each other so deeply and Gene was one of these people that I respected greatly as a musician. I felt if I could impress him than I had really done some good work. I had my reservations about how 4 guys who were pretty strong in their opinions, and who had each guided the ship of their own

bands, how we would come together and work together. But to see the pleasure of those four people working together, and the melding of the personalities, and for Gene to have been the center of it was memorable.”

I asked Terry if there was ever the thought of laying the band to rest after Gene passed. His response was, “Well, that’s another story. When I went to Gene’s funeral... first of all, I was floored by the number of people that were there, and the diversity that was represented. All these people saying, either by their presence or verbally, how Gene had affected them and their lives. Gene was a people person, I mean he was just a guy who loved people, loved people’s stories, loved characters, he would seek them out. He’s a guy I wish was on this Route 66 thing we just did because he was the kind of guy that wasn’t intimidated in talking to anybody. He would bring out great things in people. We all had to pool our resources to reach that level that Gene possessed alone. So at the funeral, somehow in this great sea of people we found each other. We tearfully embraced and a couple of us, I think almost simultaneously said “Gene would want us to keep going.” We knew it was going to be a struggle and we have a song called “Three Legged Dog” which is what it became. It limps a little but it gets around and we had to find our legs, our musical legs, without Gene which is not an easy thing to do. I think just in recent years we have found that place. At any point in time we would put a CD on and hear that distinct voice of Gene’s, and tears would come to our eyes. It was a tremendous burden to find ourselves, but I think in that way, we got through it. Now we can recall Gene with smiles, laughs and maybe a tear here or there, but at the time it was an incredible shock and a tremendous loss.”

The Lost Dogs have a pretty amazing catalog, especially considering that they were originally only going to put out one record. They have released nine full length records over their 17 year career, and they are still going strong. *Scenic Routes* is still my favorite, maybe because the whole idea sounded a bit crazy and in the end worked remarkably well. The variety of styles that they cover is diverse as well, but still somehow falls into that Americana/Alt Country vibe. Back in 2006 Steve Hindalong from The Choir joined the band as a regular member. In addition, 2006 also brought the release of *The Lost Cabin and The Mystery Trees*, which I believe is one of their strongest works. According to their website, Hindalong was quoted as saying this was possibly the best record he had ever worked on. Not many bands can pull off such a strong release so far into their career, but I have never heard any “filler” on a Lost Dogs release. Check out their website to stay up to date on what they are doing. These guys still tour every year, as well as the usual holiday tour on the West Coast. You can still contribute to the Route 66 project through their website as well. Also, keep your eyes peeled for a more in depth interview with Terry that is coming in a future issue.

www.thelostdogs.com

www.myspace.com/thelostdogsmusic

www.danielamos.com

www.myspae.com/danielamosmusic

www.myspace.com/terriscotttaylor

www.myspace.com/theswirlingeddies

(Brian Doidge, continued)

Brian now lives in Newport Beach, at what is called a 'sober living' home. Basically, it is two houses, one for men and one for women, where people who are living sober are welcomed to come and stay. Sobriety is the only pre-requisite to living there. Brian has been there since February of 2008, and loves where he is living. He said that he helps out new residents, introduces them to people and helps them get their bearings. I asked Brian if he would be able to stay there as long as he wanted and he said, "Yeah, it's a great place, I'm comfortable here. There are other people here, just like me, that are taking it day by day. I just go to work, go to the movies, don't drink, hang out at the pool, ya know the normal stuff that everyone else does... I love it here." I told Brian how when I got sober it was just nice to experience the same things that other people did, just to be able to go to the movies was a blessing. He agrees and says, "I know, I was having trouble eating when I drank, and now just being able to eat is a blessing, and going to the movies instead of just having a movie as background noise in a hotel room... it's a lot of little things, like being able to look people in the eye when you talk to them. I was always ashamed of what I was, I never looked people in the eye, I was ashamed to talk to God, let alone other people... it just had me bad. Now, life is good, I have no complaints at all, I don't need to go anywhere, I'm good right where I'm at."

(Even more tales came from this interview – see the website for online exclusive stories coming soon)

ROGER ROSE & MAD AT THE WORLD

by Steve Ruff; photos by Roger's daughter

Mad At The World: I know you remember these guys. For me, back in the 80's and early 90's, there was not too much that compared to them. I absolutely loved the record *Seasons of Love*; that was what turned me on to Roger and Randy Rose's music. Christian music didn't have anything that compared style-wise to these guys. They definitely courted their share of controversy early on, but hey, didn't all the good bands? Anyone remember the song "Isn't Sex a Wonderful Thing"? Unfortunately, it seemed to me that the record execs and the mainstream must have just read the titles but never read the lyrics or listened to the music. I always felt that there was a push for Godliness, and purity, in all of MATW's music. They were not afraid to tackle some pretty heavy issues that Christian music just turned their head away from. They dealt with depression, anger, drugs and sex... but in equal measure they brought in God's grace, forgiveness and love. MATW were unique, and the music was always changing with every record, but they still maintained a strong foothold in the 'alternative' scene.

MATW was formed back in 1987 by brothers Roger and Randy Rose. They had longevity not seen very often by the standards set today. They put out a total of eight records, seven of which were original releases and the last one (*World History*) was a compilation from the first six releases. MATW broke up in 1998 after eleven years of making great music. Their line up was pretty steady: Roger and Randy were always the core members of the group. Roger handled the vocals and guitar, Randy played guitar and drums, Mike Pendleton played bass and guitar on the first five albums, Brent Gordon played lead & rhythm guitars on albums 3-5 as well as doing many different pieces of their album artwork, and rounding out the members were Ben Jacobs and Mike Link playing lead & rhythm guitar and bass guitar respectively on the last two albums.

The sound of MATW was ever evolving. The first two records, *Mad at the World* and *Flowers in the Rain* were what can best be described as synth-pop. I had never heard anything else like it in the Christian Market. These guys were probably the first

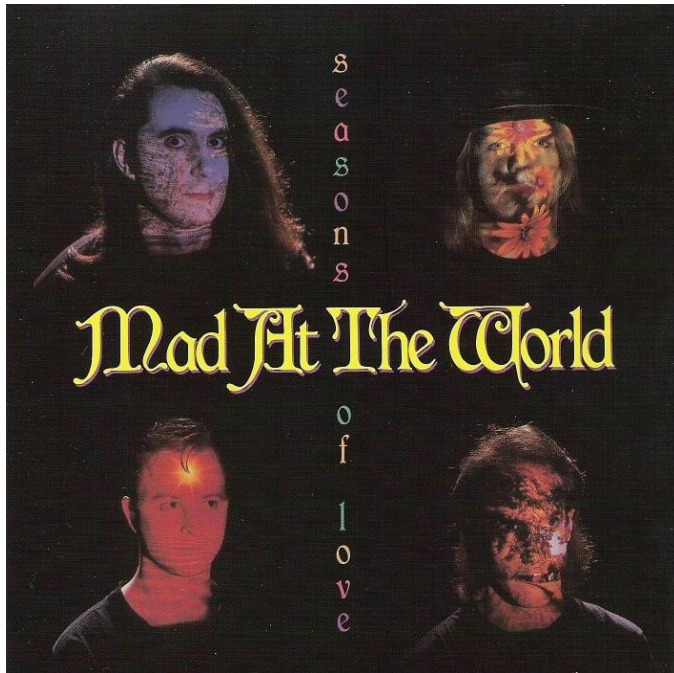
ones to come out wearing a full face of make-up. Roger sang in a British accent with a sound that was reminiscent of The Cure, Depeche Mode and a peppier Echo and The Bunnymen. These were club/dance tracks that were difficult for the band to emulate live, so due to that, the band's sound progressed. The next three albums were *Seasons of Love*, *Boomerang* and *Through the Forest*. All three of these had a much heavier and darker feel to them, musically as well as thematically. Roger's accent was still here, but the music could best be described as having a very heavy goth influence. The artwork backed up the goth vibe as well, so this was where I first got into the band. *Seasons of Love* was like nothing else I had ever heard. The cover art was cool: all four members with transposed images of the seasons covering their face. The accents, the make up and the music definitely set these guys way apart from the crowd. Roger's vocal delivery seemed to take on a more aggressive tone – the music was definitely heavier. You can really hear Randy's guitar work coming through, sounding very similar to what his side-band Rose's sound would evolve into. "City of Anger" sounded like a track that could have been MATW or Rose.



The thing that always stood out to me about MATW was the lyrical content. The lyrics were always very redemptive and they consistently pointed the listener towards Christ and the love that he had for us. *Boomerang* and *Through the Forest* continued much in the same theme as *Seasons of Love* musically lyrically. *Boomerang* also had the track "Isn't Sex a Wonderful Thing?" which brought on a fair amount of controversy. You can go to the official website at www.madattheworld.net/newcomb.htm to read a good article about the issue that was written

back when the controversy was flaring. The next album was *Ferris Wheel*. This was a major departure from the last 3 albums. The music was much more toned down, a lot mellow than the heavy/gothic sound of the previous releases. The sound was also more retro in nature, reminding me of a Beatles influenced record. Thankfully, Roger still maintained the accent, but this was a newer, fresher MATW. The last original release was *Dreamland Café* which was much like *Ferris Wheel*: retro and clean. The band did put out one last album, *World History*,

which was a compilation of the first 6 albums, and is cool because you can take a trip down 'ole memory lane and hear how the band progressed from start to finish.



After finding Roger on Myspace, and listening to the stuff that he is working on now, I was fortunate enough to get in contact with him and ask him a few questions about the past, present and the future. Below is our interview line by line:

Me: Do you own your musical catalog

Roger: No, Frontline Records does.

Me: Any chance you might re-release some MATW records to iTunes or some other outlet?

Roger: That would be great, but it's not my choice

Me: Any chances for a re-release to some independent labels in the industry?

Roger: Probably not.

(if I had paid better attention, I would have realized that since Roger does not own his band's material, re-releasing anything is beyond his control... I asked a couple of redundant questions, what can I say... I was nervous)

Me: Since Frontline Records went belly up, what happens to your material? I understand you don't own it, but what happens to it?

Roger: When Frontline went under, they sold their stock to several discount buyers, and I think that was part of their settlement as they went out of business. I'm sure they sold the rights away to whomever they could. So, to be honest, I have no idea who owns the percentage of the rights that Frontline

used to own. I just kind of decided to think of it as a closed chapter that had run its course. It's easier for me to think of it that way, because I don't have to be frustrated over something I can't control. As strange as it sounds, I don't even think about it.

Me: Having been a mainstay in the industry for so long, what problems do you see that exist inside of the industry?

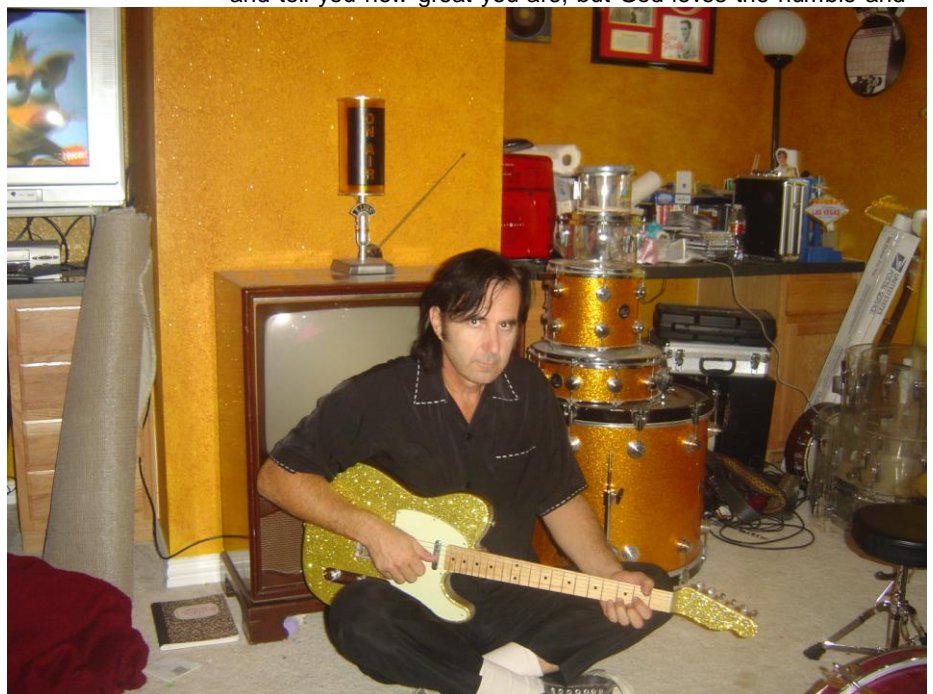
Roger: I actually never was part of the "industry." I recorded all my albums (except the first) at my own home studio, and I didn't spend much time at the record company. Because of that, to some extent, I was "out-of-sight, out-of-mind," and didn't get a lot of promotion. I am not complaining about that, it is just the way it was. So, I am not qualified to comment on any problems inside the industry.

Me: After looking at the extensive guestbook on the MATW website, and the responses, what would you say the band's greatest impact was?

Roger: I also have countless letters that all have a similar theme. They say that my songs defined what they felt, and I am so humbled and encouraged to this day, to know that God gave me those songs. They spoke to people's hearts and spirits. I have some level of talent, but God gave me so much more than talent. I had a calling that was special. My songs tapped into the dark side of what society serves up, but always told of hope through God and to never stop believing. My songs were 'real', and that's what made them ring true. To this day I struggle with fear, depression and wishing the world wasn't controlled by sin, and being honest about it is the start. Turning over our fears and doubts to Jesus is, of course, the answer.

Me: What advice would you offer to new bands that are just starting out?

Roger: Two things: Number one, always know that you are special, because entrusted with you is an awesome and beautiful gift. But ALWAYS remember who that gift came from, and what that gift must be used for. People will prop you up and tell you how great you are, but God loves the humble and



resists the proud. It can be easy to start thinking how cool you are and miss out on a chance to make a real difference in the world. God speaks to us everyday, but if we get full of ourselves, we'll miss what He's saying.

Number two, Remember this world is full of darkness, and it's just stumbling around doing the best it can, but we are the light of the world, and if you're out there, then be a light. Be a bright light, it's your choice... your light can perhaps change someone's life, or you can be a cool person in a band that entertains someone, but entertainment always leaves up empty. Never forget how privileged you are if you are 'out there'.

Me: What have you been doing since MATW ended in 1998?

Roger: My wife and I adopted two beautiful girls (now 5 & 7), and I have been a worship leader, also writing and singing original songs for the services at my church.

Me: What other future musical plans do you have that you are working on? I know that you told me you are about halfway through with your next project, is it a solo effort or with a full band?

Roger: Probably just a solo project, but honestly, it's up to God. I just always want to be available to Him. I would love to do a lot more musically, or I also would be content if I never do anything else professionally. It's truly up to God.

Me: What is the projected release date?

Roger: Maybe four months from now.

Me: Is there a working title?

Roger: No, but lyrically it will be encouraging us to rest in God's completed work, not our attempts to earn God's love. It's heavy on the theme of grace.

Me: What music are you influenced by these days?

Roger: I have always liked all kinds of music. I got way into Elvis recently, but my favorite music will always be simple melodic English pop rock.

Me: The current tunes that are up on your MySpace site are more in the vein of *Ferris Wheel* and *Dreamland Café*, is this the direction your music will be headed?

Roger: For the most part yes, I try to do synth music now but it doesn't feel like "me", so I don't do what I don't feel. I will try to include a few MATW (1st album) style songs though because a lot of people ask for that.

Me: Do you have any plans to play live again anytime in the future?

Roger: Perhaps, but not necessarily.

Me: Any plans to ever play a reunion with MATW?

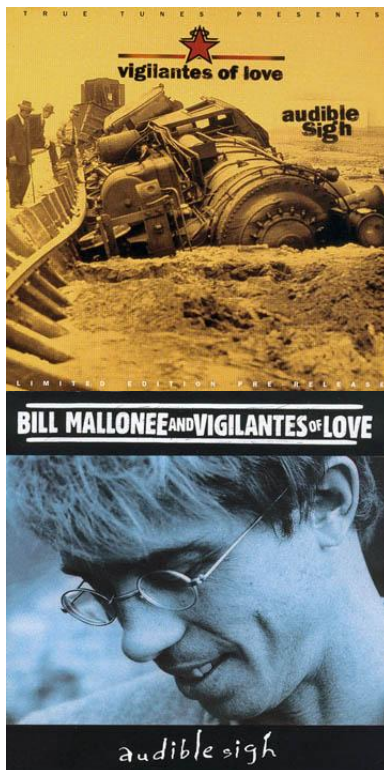
Roger: Probably not, sounds fun though. I have some live performances that I will soon upload to you tube, so look for those in the near future.

Me: Where will fans be able to purchase your new work when it becomes available?

Roger: I will put the info on my MySpace page when it's done.

There you have it... it was great to talk with Roger and my thanks to him for letting me do this interview. You can check out a great website about Mad at the World: www.madattheworld.net. To stay up to date on all of Roger's current activities, including the upcoming release you can go to his MySpace page: www.myspace.com/rogerrosematw





VIGILANTES OF LOVE AUDIBLE SIGH

1999 True Tunes

Purchase: billmallonee.net

Review by: Steve Ruff

I will forever profess my admiration for Bill Mallonee's music. His music is a gift, and simply amazing for several reasons. Nobody else in the music industry turns out this much material that is this good. Mallonee has well over 1000 songs to his credit, and I can honestly attest to the fact that I have never heard Bill stick any kind of filler on his records. I say that sincerely. He has lived his life in a van with a relentless touring schedule of 180+ dates a year for 20 something years. His songs are snapshots full of history, struggle, and heart-on-your-sleeve honesty with influences ranging from the writings of Flannery O' Connery, Jack Kerouac and Frederick Buechner. The musical influences are diverse as well, Joy Division, The Clash and Neil Young are but a few. I have said more than once, "Give me Mallonee over Dylan any day." You might think that's a crazy thing to say, but the music is that good.

Paste Music Magazine named Bill as #65 amongst the best 100 living songwriters. Vigilantes of Love were a band that received much critical acclaim, but somehow that never transferred into album sales. I have never understood how music that is this good, and this well reviewed by so many, never translated into commercial success. This record, Audible Sigh, was called "compelling and insightful" by Rolling Stone. Billboard said of Mallonee, "Dylan-tinged vocal and introspective lyrics that spin out big-picture stories imbued with chilling small details." Buddy Miller, who has worked with Emmylou Harris, Steve Earle and Lucinda Williams (to name a few), produced this album and is quoted as saying, "The poetry and intelligence of Bill Mallonee's songs rival Dylan's." The people who contributed on this record attest to the quality of Bill's work. Emmylou Harris, Buddy Miller, Julie Miller and Phil Maderia contribute, completed by the Vigilantes who were at the time, Bill, Jacob Bradley and Kevin Heuer.

This is a great record that should have seen the top of the charts. Some of my favorite tracks include "Nothing Like A Train", "Black Cloud O'er Me", "Resplendent" and "Could Be A Lot Worse". If you haven't listened to Bill and Co. in awhile you should check them out. Bill disbanded the Vigilantes sometime back in 2002 and carried on as a solo artist, typically accompanied by his guitar, harmonica and his wife Muriah Rose who plays piano. At the end of last year though, the Vigilantes reformed and now we get the best of both worlds, Bill solo and Bill backed by a band of amazing musicians. I am grateful for Bill's music, it is definitely something that has helped me tremendously in my life, and something that has always given me hope. It's music for the 'everyday' person. As Bill has said himself, "I tend to be a heart on the sleeve fella. I figure it'll resonate with someone somewhere...we're all made outta similar stuff, I think."

Check out Bill's website www.billmallonee.net where you can purchase this record, and most all of his other work, solo and otherwise. The cool thing is that on the website Bill has excellent prices. Most album downloads are around \$7.99. Audible Sigh is \$12.99, but comes with a bonus 5 songs that bring the total tracks to 19 !!! Check it out, you can't beat it.

www.billmallonee.net | www.myspace.com/worksprogressadministration | www.myspace.com/billmallonee



WRIT ON WATER ANCESTRAL ECHO/WUNDERZEIT!

2008 Cyrus Shade Recordings

Purchase: writonwater.com

Review by: Matt Crosslin

This single disc is a collection of two EPs combined on to one disc. Both EPs contain some songs that were considered for *A Wingless King*, but didn't quite fit. For lack of a better description, songs were grouped in to an "electric" EP and an "acoustic" EP – even though those are just general ideas and not strict rules.

Left over EPs are strange beasts. Usually, when a band says that songs were "considered for our album, but didn't quite fit," what they really mean is "these songs aren't that good, but we spent money on them, so now we want our fans to help us recover those funds." Not so with these songs.

Ancestral Echo starts off the disc with a nice groove that lets you know right away why these songs deserved to see the light of the day. The intro groove of "This Kingdom of Tin" gives way in to a spoken word styled vocal delivery that works nice. Then the background chanting kicks in. This song builds and builds, layer upon layer of sound.

Ever wondered where that little intro sound bite on their website comes from? The answer lies on this CD. The rest of the EP gives you what you have come to expect from Writ on Water. Then 12 seconds of... somebody opening something... and then the next EP.

The second half is *Wunderzeit!* – an EP of acoustic flavored songs and two remixes. "Wondertime" actual appears twice on this part of the CD – once as a remix and once as an acoustic demo. Both versions are very different from the one you originally heard on *A Wingless King*, so don't start thinking "filler." The acoustic demo really does fit in with the other acoustic-styled songs on the EP. The remixes are electronic-flavored, but placed as book ends on the acoustic songs. The stand out cut on the *Wunderzeit!* EP is hard to pick, but I would go for "Santa Cruz," a rollicking instrumental that is almost over too soon.

On further listens, the remixes are very well executed (I need to check out this Travelogue outfit), but still a tad bit out of place. That's not a big deal to me, but Writ fans that aren't in to techno might scratch their heads a bit. Overall, another quality entry in to the Writ on Water catalogue.



KING'S X XV

2008 InsideOut Music

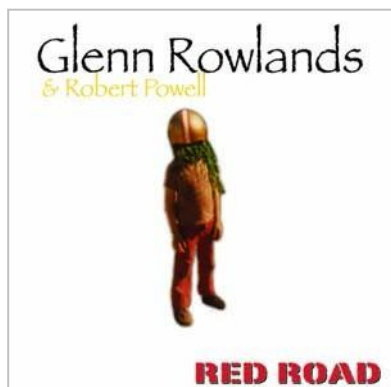
Purchase: kingsxrocks.com

Review by: Matt Crosslin

You probably already know whether you are going to get this album or not. You have either stuck with King's X through all of the Black Maniac Bulbous weirdness and will still get this, or bailed when they got weird and have no idea what you are now missing. For those of you that bailed, listen up: King's X came back big time with *Ogre Tones*, and continue to prove they are back with XV.

I don't like that they did, but I also understand why King's X experimented. They started experimenting with their signature sound with my favorite KX album, *Dogman*. But many complained and so they went back. The resulting album, *Ear Candy*, sounded a little stale. And they lost their contract to boot. *Tape Head* was an improvement, but I think they just wanted to prove they could go somewhere without sounding stale. So they went all crazy for a few albums. That didn't sit well with everyone (even though, as my friend Bird puts it – each album had some really cool songs on it)... so what do they do? They decided to stick with their sound but make sure it had some umph and not go stale. The last two King's X albums have proven that.

Bono is famous for saying something like the most interesting music is written by people that are running away from God or running towards him. So which way is King's X running? Well, they aren't intentionally trying to piss off their CCM audience that they gained with *Faith, Hope, and Love* as much as they were in their weird period. I would add to Bono's list those that are questioning why they should believe anything. That is what you have here – a lot of questions, but some growing comfort with the fact that it is okay to not have all of the answers. And some killer music on top of that. The first track "Pray" is classic King's X with a little freshness added in (and pretty much also shows how they are questioning God and okay with those who are sure about Him all at once). This album doesn't top their first 5 classic albums, but is a welcome addition to the vast King's X catalog.



GLENN ROWLANDS RED ROAD

2008 Independent

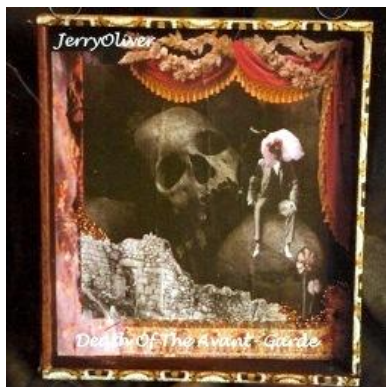
glennrowlands.bandcamp.com

Review by: Matt Crosslin

The common reaction that I get when I mention this new Glenn Rowlands disc to people is: "that name sounds familiar – but I can't remember where." Glenn was an underground name back in the late 80s and early 90s. He was in the thrash/hardcore/rapcore band Wicked End. He started an independent label called Floppy Fish, put out some solo CDs, had some songs on some compilations, and then disappeared. Somewhere in there you might have heard his name.

Glenn had a bit of hard luck, which you can read about on his MySpace page or one of the sites linked from there. What have the years done to him musically? "Are You The Light" rips open *Red Road* and answers that question with an exclamation mark. Glenn can still rock and seems to have gotten some better equipment to record with since 1995! What I always liked about Glenn was that he listed some great classic rock bands as influences. The strange thing was that back in 1995 he was listing the same bands that most grunge bands were. But Glenn got those influences right where so many grunge bands got them wrong.

Glenn tells you right away that these songs were written while he was living through his hard times of homelessness, drug addictions, and even mental instability. So they explore some dark topics from time to time, but I find that what makes them even more interesting. These songs are a pretty good mix of his earlier solo CDs for Floppy Fish. And for \$3, this has to be the best value CD of the year.



JERRY OLIVER DEATH OF THE AVANTE-GARDE

2008 Odd Records

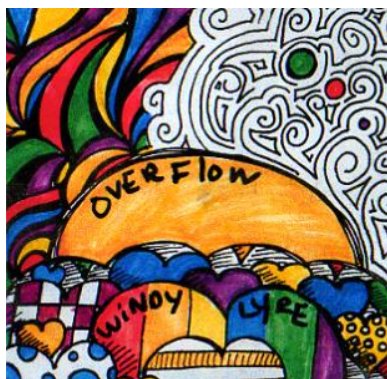
Purchase: www.jerryoliver.com

Review by: Matt Crosslin

Jerry Oliver was the leader of band called Peculiar Red that made a splash in the Midwest in the mid-90's. Jerry has been busy releasing solo CDs since then. *Death of the Avant-Garde* has been garnering so positive reviews since its release in 2008, and those reviews are well deserved. There are several styles here, from the dark rock of Hot Coals to several Terry Taylor-ish numbers to even a polka tune! But only one Polka tune, so Polka haters relax.

The sitars used "Hot Coals" sold me from the first listen. Readers of this magazine might not remember a band called Bang Tango, a hard rock band that had some minor hits in the early 90s but got unfairly lumped in with the hair metal bands. To me, Jerry's voice sounds like a mixture of Joe Lesté of Bang Tango and Terry Taylor. Tim Chandler makes a guest appearance on several tracks, adding to the DA influence.

The best way I can describe the sound of this album is alternative. I would have like a little more guitar snarl here and there, but that is because I am a recovering metal head. The music is very eclectic, with an Americana influence here and there, electronica sounding drums on occasion, and many other influences. An interesting combination from an album that is claiming to be killing avant-garde, to be sure. But a recommended combination to check out for sure.



**WINDY LYRE
OVERFLOW**

2008 Independent CD-R

Purchase: [MySpace](#)

Review by: Steve Ruff

This is Windy Lyre's second album. Her first was on Blonde Vinyl back in 1991, and this is a beautiful follow up. Windy's vocals are ethereal and remind me of the Cocteau Twins, maybe even Natalie Merchant from 10,000 Maniacs. She has an incredible voice and the music covers acoustic to pop, with nice overlays and arrangements. Michael Knott and Rick McDonough play all the instruments on here, as well as producing and mixing the album. Instruments include guitars, bass, drums, keyboards and the lap steel. This is definitely a 'Christian' release with lyrics that are introspective, as well as thankful and sincere, but always Christ centered and focused. This second release was a long time in the making, but definitely worth the wait. Hopefully she will continue to make records, but for now this is a solid, fully packaged release. Another cool thing that I liked was when the CD came it also came with a cool autographed photo. I'm a sucker for music memorabilia and merchandise. You can read her bio and order her CD through her MySpace page.



**SOUND GALLERY
UMBRA**

2008 Lo-Fidelity Records

Purchase: [MySpace](#)

Review by: Steve Ruff

The Sound Gallery is unique. This is Herb Grimaud Jr.'s band, and he is the sole member. I remembered Herb from when he played with The Violet Burning several years ago. I didn't know what to expect from the music, but the stuff I heard on MySpace was so different from anything else that is out there. I bought all three albums and chose to review this one because it was the latest. All three are good, but *Umbra* might be my favorite. Umbra means "a region of complete shadow resulting from total obstruction of light". The music reflects this in that it is sonically dark, sparse and sounds like something that you would hear recorded from the depths of underwater, or maybe even outer space. I say that it's dark, but it is also quiet, ethereal, lush and full sounding. It is instrumental and quite honestly it's also very hard to describe. According to Herb's MySpace page he says, "I like turning knobs and pushing buttons to see what kind of sounds they will make." He describes his band as "ambient, experimental, noisy and sometimes beautifully out of tune." Whatever you call it, however you classify it, pick it up and listen to it. It really is that good. You could expect something this unique from someone whose influences include Martin Luther, John Calvin and Tom Savini.



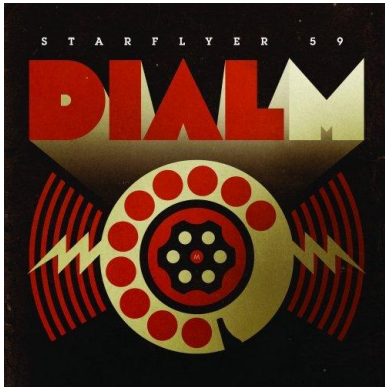
**MOTONAUT
THE NOW AND THE NOT YET**

2008 Independent

Purchase: www.motonaut.info

Review by: Steve Ruff

I first heard about these guys when they sent Down The Line a friend request on MySpace. If I remember correctly they were Michael Knott fans and said something to that effect on their request. I checked out their MySpace page and thought they were pretty cool. Then Matt sent me the CD that they have. This is a short offering, but I really, really like this disc. This release is entitled *The Now and The Not Yet*, and contains 4 tracks that are described on their site as minimalist, thoughtful, experimental and electro pop. When I first saw 'electro pop' I thought of Joy Electric. I'm not knocking Ronnie Martin either, but I can only listen to so much Joy Electric before it all starts sounding the same. Motonaut is different. The singing is upfront and the music does not overpower at all. The music adds a nice, dreamy background and gives a chance for the vocals to stand out. The mix of his (Mike Indest) and her (Jesse Maizlish) vocals together are complimentary and relaxing. The harmonies are precise, and the lyrics are thought provoking and meaningful. Definitely check this disc out, hopefully they will be releasing a full length sometime in the near future.



STARFLYER 59
DIAL M

2008 Tooth & Nail

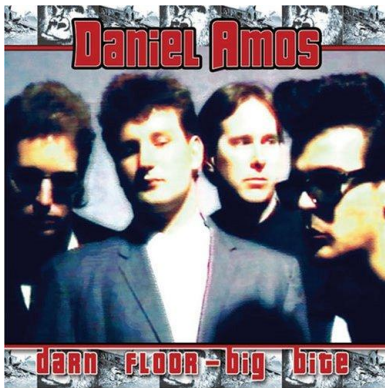
Purchase: toothandnail.com

Review by: Matt Crosslin

This Starflyer disc has been a long time coming. Twenty songs were originally recorded by Jason Martin and company and released on ten seven inch vinyl discs as the *Ghosts of the Future* box set. Ten of the best songs from that box set were chosen for this album and re-recorded. And then a bonus track appeared on the Vinyl and mp3 version of this album on top of all that. The result is one of the most diverse albums SF59 has put out to date.

I listened to SF59's debut disc the other day for comparison. While I love *Silver*, it is still a very dense disc sound-wise (probably the reason I like it so much). Compared to *Silver*, *Dial M* is full of space and life. Jason Martin's songwriting has expanded with every album, and this one is no different.

While this won't become my favorite SF59 disc, it is quality and it rocks. There are some good rhythms on this disc, like in "Concentrate," "Minor Keys," "Taxi," and "Automatic." But there are also some really beautiful songs like "The Brightest of the Head" and "Mr. Martin." If you like the direction that SF59 has been taking over the last few albums, this disc is right up your alley.



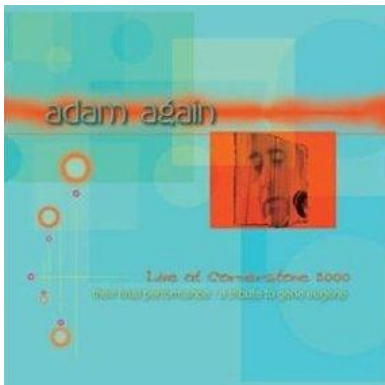
DANIEL AMOS
DARN FLOOR, BIG BITE

2008 Arena Rock Recording Co.

Purchase: danielamos.com

Review by: Steve Ruff

The end of 2008 saw the re-release of D.A.'s classic album *Darn Floor, Big Bite*. This is Daniel Amos at their finest. Their website says, "Coming November 25, 2008! The classic album that remains the favorite among many DA fans is finally returning to CD! This Deluxe 2 disc Edition includes new artwork & packaging, 20 pages of liner notes and photos, a brand new interview with Terry Taylor, remastered audio and never-before-heard bonus material!" Obviously, there is a lot of stuff here. This original release had 10 tracks that ran the gamut of D.A.'s unclassifiable style. The line up here consisted of Terry Taylor, Ed McTaggart, Tim Chandler and Greg Flesch. This is a truly alternative album, and perhaps more consistent musically than many other D.A. releases. This was originally released in 1987 on Frontline Records, and one of my favorite things about this album is the choir that sings on the song, "The Shape Of Air," which closes out the record. The choir consisted of Gene Eugene, Riki Michele, Mike Stand, Ric Alba and Jeff Crandall, as well as others. This was also the first time that Gene and Terry had done studio work together, which makes it even more special. I don't know if there are 'stand out' tracks here, because really the entire album is amazing. If you have never listened to D.A., this is a great introduction. If you already have the original release, pick up the re-master and give it a spin.



GREG LAWLESS
PRAYERS & LOWSONGS

2000 Galaxy 21 Music

Purchase: eBay

Review by: Steve Ruff

Greg Lawless is perhaps best known as the guitar player in Adam Again, but this solo effort was completely different from what you heard from him in the band. Lawless actually recorded this solo album before Gene Eugene passed away in 2000. It wasn't released until the Gene Eugene Cornerstone Tribute CD came out and was included as a 'bonus' disc. Greg's playing with the band has always been flawless and unique, but his solo record is straight acoustic and somewhat pensive. The lyrics are poetic in every sense, and the topics range from fatherhood to faith to the never-ending love that God has for his children. This was much different than what I expected, but I genuinely appreciate this record and believe that Lawless was allowed to really shine here with his playing and singing. The listener is treated to Greg solo, and he stands well by himself. I wish that he had more solo albums available, but so far this is it... hopefully there will be more on the horizon, and hopefully soon. This one is out of print so eBay might be the best place to find it. Just look for the Gene Eugene Cornerstone 2000 Tribute (see cover on the left) and put it in, push play, sit back, pay attention and enjoy.



Window Reflection on a Street in Athena by Rick McDonough (2008)

ADDRESS LABEL